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ABSTRACT

One of the units developed as part of the "Around the World" exploratory language program in South Carolina, this unit on Peru aims to develop in students an awareness of Peruvian culture through experiential language and cultural activities. The unit guide has six components: (1) a list of resource books, special interest areas, and films; (2) suggestions on room decor, which include instructions on signs and symbols, names for students, and instructions for making a poncho; (3) the Spanish language section, which includes useful, culturally connected phrases, the video-tape script, and dialogue expansion techniques and cultural notes; (4) historical and cultural information on Peru in the form of an introductory essay and a discussion of the Incas; (5) cultural components, including an explanation of and activities on the "Quipu," an early accounting system, Peruvian music and food, Inca crafts, "la Fiesta de los Toros," the bullfight, and waving a cape; and (6) the affective components, including suggestions on sports and bullfighting, the father's role in the culture, and the socially acceptable career. (AMH)

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AROUND THE WORLD: PERU
An Exploratory Unit for Middle School Students

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RESOURCE SHEET FOR ENRICHING THIS UNIT

Books for or from your library

Resource books:

Inca Adventure. Bertrand Flornoy, George Allen and Uniwin Ltd. (London), 1954.

Peru. Rafael Larco-Hoyle (World Publishing Company, New York), 1966 An extensive text suitable for teachers and many good pictures (photos) for students. The work is translated from French by James Hogarth

World Library: The Andean Rupublics: Bolivia, Chile, Ecuador, Peru. (Time, Inc., NY distributed by Silver Burdett Company), 1965. Largely a picture book, photos in both black and white and color including modern Peruvian scenes.

Treasures of Ancient America. Claude Arthaud and Francois Herbert-Stevens (Vanguard Press, NY), 1956. Many black and white photos of Andean Indians and customs.

The Inca: Indians of the Andes. Sonia Bleeker (William Morrow and Company, NY), 1960. Illustrated by drawings, this is a small, easy-to-read book suitable for interested students as early as 6th grade.

How Did They Live? Peru. Edited by Raymond Fawcett (Robert Bentley, Inc. Massachusetts), Another easy-to-read text in small book form, taking the "as we travelled" approach and well illustrated with black and white photos.

Daily Life in Ancient Peru. Hand Dietrich Disselhoff (translated by Alisa Jaffa) (McGraw-Hill Book Company), 1967. The text covers the topic of the title; the many photos, both black and white and color, show Incan crafts and arts.

The Incrediable Incas and Their Timeless Land. Loren McIntyre (National Geographic Society, Washington DC), 1975.

Special Interest Areas:

Amazon River. Emil Schulthess (Simon and Schuster, NY), 1962. An excellent pucture book with some text.

Encyclopedia of Bullfighting. Barnaby Conrad (Houghton Mifflin Company, Boston), 1961. A comprehensive treatment, generously illustrated with many black and white action photos, this easy to use book is written i dictionary format using the Spanish identifying word and includes details and illustrations of passes, types of bulls and famous bullfigters.

Anatomy of a Bullfight. Arthur Greenfield II (David McKay Co., Inc., NY) 1961. A small, concise book of the terms and basic information about bullfighting; illustrated by sketches.

This is the Bullfight. John Leibold (A.S. Barnes and Co., Inc, NY) Also generously illustrated with black and white photos, a comprehensive book written in easy-to-read narrative style.

The Rivers Ran East. Leonard Clark. A good account of jungle exploration and adventure whether or not you believe that Clark really discovered the seven cities of gold.

Flags of the Nations. From Encyclopedia Reprint Classroom Motivators (F.E. Compton Company, Illinois).

From the General Secretariat
Organization of American States
Division of Publication Services
19th and Constitution Avenue, N.W.
Washington, DC 20006

You can purchase:	Image of Peru (1971) 24 pp.	$1.00
	The Incas 16 pp.	
	José de San Martín 16 pp.	
	The Guano Islands of Peru 16 pp.	
	Flags and Coast-of-Arms of the American nations (color sheet)	
	Folk Songs and Dances of the Americas Part I 24 pp.	
	Part II 18 pp.	

FILMS

Peruvian Embassy
1700 Massachusetts Avenue NW
Washington, DC 20006

The Peruvian Embassy offers the following films:

English:

Pre-ceramica	On ceramics from ancient civilizations.
Old Gold from Peru	
Chavin	On ancient cultures

Spanish:

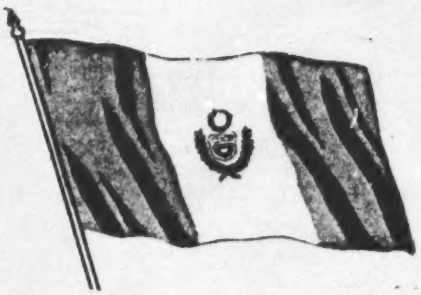
Wings and waves	On the Peruvian coast and fish industry
Lima in Spring	
Lake Titicaca	

All films are 16 mm and last 15 minutes.

The State Audio-Visual Library has the following films:

#08150 Peru
#01017 Age of Discovery: Spanish and Portuguese
#08148 Bolivian Boy (about a young Aymara Indian from the Andes)
#06967 Discovering the Music of Latin America
#07620 Amazon Family
#12431 The Ancient Peruvian
#07374 The Highland Indians of Peru
#06052 Peru

ROOM DECOR



The Peruvian flag is composed of three vertical stripes, a white stripe between two red ones with the coat of arms in the center. The coat of arms consists of four draped flags serving as background for a shield partly encircled by a laurel wreath and crowned with a smaller wreath. The shield is divided into three sections. Each one contains an object that symbolized Peru's natural wealth: vicuna = Animal Kingdon
Quinine tree = Plant Kingdom

Cornucopia with gold coins = Mineral Kingdom

Signs and Symbols

General Signs for around the room:	PELIGRO	Danger
	NO ESTACIONAR	No Parking
	NO FUMAR	No Smoking
	NO ENTRAR	Do Not Enter
	ENTRADA	Entrance
	SALIDA	Exit
	MAXIMA VELOCIDAD 80 KPH	Speed limit 80 km per hour
	PARADA DE CAMION	Bus Stop
	BIENVENIDOS AL PERU	Welcome to Peru

Weather and Days of the Week:

HACE SOL	Sunny	LUNES	Monday
LLUEVE	Rainy	MARTES	Tuesday
NUBLADO	Cloudy	MIERCOLES	Wednesday
NIEVE	Snow	JUEVES	Thursday
NEBLINA	Fog	VIERNES	Friday
		SABADO	Saturday
		DOMINGO	Sunday

Teacher's Desk:

Señor Smith	Mr. Smith
Señora Smith	Mrs. Smith
Señorita Smith	Miss Smith

OR

Profesor	Teacher (male)
Profesora	Teacher (female)

OR

Sapa Inca	Title used for the Emperor of the Incas

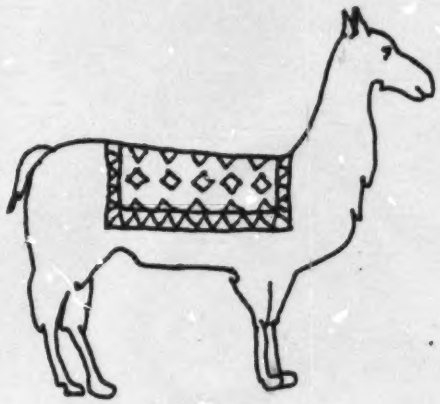
PA System: "Inti" — Name used for the Incan Sun God

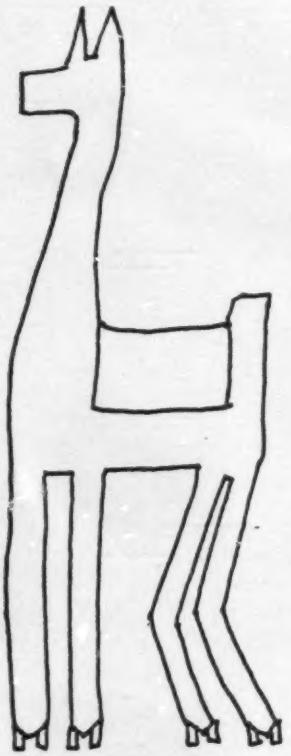
Special Day Signs:
PLAZA DE TOROS (Bull Ring) For Bullfighting Day
RESTAURANTE REAL (Royal Restaurant) For Food Day
ALFERERIA (Pottery Factory) For Pottery Day
TALLER DEL INCA (Inca's Workshop) For Construction Day

For Nametag Collection and Distribution: ADUANA — Customs

Nametag Suggestion: A llama. To be worn as pin or around the neck, made of cardboard and spray-painted gold. Student's Spanish name could be printed on it, either on saddle blanket or along neck.

Llamas are members of the camel family. Like camels they can store water for weeks. As beasts of burden they are especially good in the mountains and can carry heavy loads. The hair of the llama is used to make clothes; the hide is made into sandals.



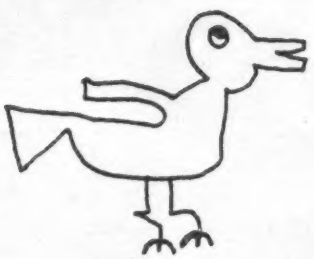


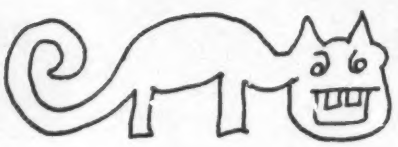
SUGGESTIONS FOR NAMING YOUR STUDENTS IN SPANISH:
(Pronounce th voiced as in that.

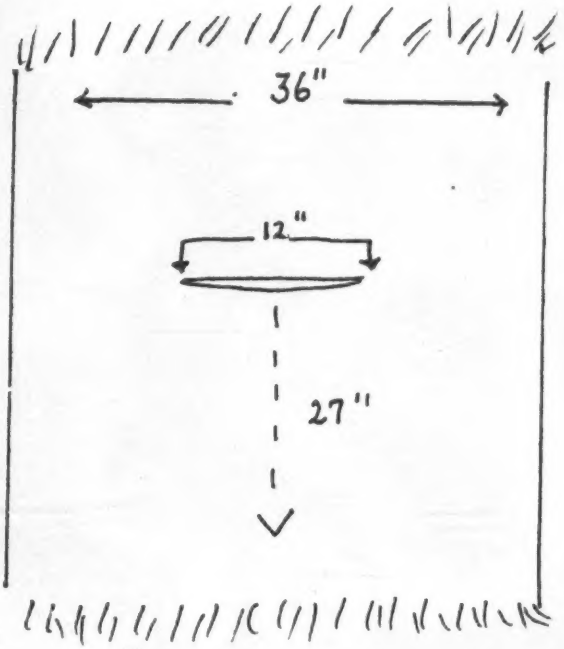
Boys		Girls	
Alfredo	(ahl-FREH-tho)	Ana	(AH-nah)
Augustín	(ow-goos-TEEN)	Alicia	(ah-LEES-yah)
Antonio	(ahn-TOAN-yo)	Aracelis	(ah-rah-SAY-lees)
Braulio	(BROWL-yo)	Bárbara	(BAHR-bah-rah)
Carlos	(CAR-lohs)	Catalina	(kah-tah-LEE-nah)
David	(dah-BEETH)	Consuelo	(kohn-SWAY-loh)
Daniel	(dahn-YELL)	Cecilia	(seh-SEEL-yah)
Eduardo	(eth-WAHR-tho)	Dorotea	(doh-roh-TAY-ah)
Eustacio	(eh-yoo-STAH-syo)	Daniela	(dahn-YAY-lah)
Fernando	(fehr-NAHN-tho)	Dolores	(doh-LOH-rehs)
Horacio	(oh-RAH-syo)	Lola	(LOH-lah)
Gregorio	(greh-GOAR-yo)	Elisa	(eh-LEE-sah)
Federico	(fe-deh-REE-ko)	Emilia	(eh-MEEL-yah)
Ignacio	(eeg-NAH-syo)	Paquita	(pah-KEE-tah)
Juan	(HWAHN)	Lupita	(loo-PEE-tah)
José	(ho-SEH)	Esther	(ES-tehr)
Lorenzo	(loh-REHN-soh)	Irene	(ee-REH-neh)
Lauro	(LAH-oo-roh)	Inés	(ee-NEHS)
Manolo	(mah-NO-loh)	Juanita	(hwah-NEE-tah)
Miguel	(mee-GELL) (hard "g")	Fina	(FEE-nah)
Nicolás	(nee-koh-LAHS)	Laura	(LAH-oo-rah)
Nicasio	(nee-KAHS-yo)	María	(mah-REE-ah)
Pedro	(PEH-throh)	Luisa	(loo-EE-sah)
Roberto	(roh-BEAR-toh)	Lourdes	(LOOR-thehs)
Pablo	(PAH-bloh)	Margarita	(mahr-gahr-EE-tah)
Ricardo	(ree-CAR-tho)	Rosa	(ROH-sah)
Sebastián	(seh-bahs-TYAHN)	Susana	(soo-SAH-nah)
Samuel	(sahm-WELL)	Teresa	(teh-REH-sah)
Tomás	(toh-MAHS)	Remedios	(reh-MEHD-yohs)
Teófilo	(teh-OH-fee-loh)	Isabel	(ee-sah-BELL)
Tiburcio	(tee-BOOR-syo)	Rosario	(roh-SAHR-yoh)
Victor	(beek-TOAR)	Pilar	(pee-LAHR)

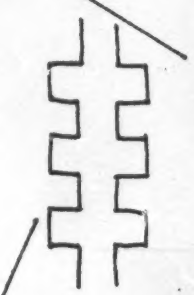
There are of course, many, many more. Most of these do have English equivalents which you can easily see; all have saint's days. Children usually expect gifts on their Saint's Day; some families celebrate the birthday instead; some enterprising youngsters claim both. In old folk beliefs it was said that if you did not name the child for the saint on whose day he was born, he would not recognize his name when God called him to Heaven. However, much more customary is to name the oldest son after the father, the oldest daughter to some extent, after the mother.

THE PONCHO is an article of clothing typical of Peru. Use the pattern below to help students make their own ponchos out of paper or fabric. The neck slit can be vertical or horizontal. Students may wish to paint or draw border designs such as the stylized jaguar, owl, bird, frog, or human hand illustrated here.









THE LANGUAGE OF PERU

Peru has two official languages: Quechua and Spanish. Quechua is the language which was spoken in the days of the Incan Empire. It does not exist in written form.

Peru is just one of the more than twenty countries in which Spanish is spoken.

Helpful Hints for Teaching Spanish

Spanish has only 5 vowel sounds:

a	as in	father
e	as in	egg
i	as in	machine
o	as in	only
u	as in	rude

The dipthongs ue, ui, ua are pronounced respectively way, wee, wah

Some consonants are different. Probably the two most important to say correctly are:

d To pronounce correctly, say "dog" in English, then lower tip of tongue until it is behind your teeth; now say"dog"-- you will hear the difference. When between two vowels, "d" is equivalent to the English th as in the.

r The sound of the Spanish r is similar to the sound made by the tt when you pronounce the word Betty. When r begins a word, it is trilled.

rr When two r's appear together, they are trilled.

---

b/v These two sound the same in Spanish. Say "boy" until you feel no breath coming out of your "b".

ll This is not a double "l," but a single consonant pronounced about like the "y" in year.

n This letter has an ny sound as in canyon.

h This letter is not pronounced. It is always silent.

s/c/z These are all the same sound in Latin American Spanish according to the spelling of the word:

s/z both are s

c is pronounced like s if followed by -e or -i (se, si) but pronounced like k if followed by -a, -o, or -u

qu This combination gives a k sound before -e or -i

j/g These have the same breathy h sound as in "high" whenever written j or written g + i or + e

g when followed by a consonant, or an -a, -o, or -u is pronounced g as in go.

There is no letter "w" in Spanish, although the sound does exist.

A basic characteristic of Spanish is that a phrase, short sentence, or so-called "breath group" are sounded as one long word with no stop in between; vowels are elided.

Cómo está usted - pronounced approximately: koh-moeh-staoo-steth

Spanish adjectives agree with their nouns--feminine and masculine, singular and plural: el toro bueno (masculine singular

la vaca buena (feminine singular)

Spanish does not normally use subject pronouns because the verb endings tell who did it and when:

hablo	(I am speaking)
habló	(he spoke)
hablarán	(they will speak)

Things you might discuss about the language

1. Spanish speakers make frequent use of sacred words in their exclamations:

¡Por Dios!	For God's sake	
¡Santa María!	Holy Mary	
¡Jesús!	Jesus	(This is a common boy's name in Spanish speaking countries. It is also the correct response to make when someone sneezes. Incidentally, the sneezer is not expected to apologize; he instead expects someone to do him the courtesy of a ¡Jesús! or a ¡Salud!

¡Dios mio! My God!

These are not considered blasphemous, but rather a sign of an individual's constantly remembering God; consequently, these expressions are heard more in women's conversation than in men's. The real swear words in Spanish are considered too gross ever to be said by any decent woman, or by most indecent ones, for that matter, and never in mixed company. The most common insult concerns one's mother and often leads to violence. No man with any self esteem would let such an insult go by unpunished.

God is often remembered or mentioned in other expressions that are typically Spanish:

Si Dios quiere	God willing
Dios mediante	God assisting

2. Spanish shares many words with English. See if students can guess what these mean:

"Talking about music": piano, violín, flauta, trombono, trompeta, saxofono

"Talking about government": presidente, gobernador, república, democracia, senador

"Talking about animals": mula, cocodrilo, hipopótamo, tigre, elefante, rata, girafa

English has introduced words into Spanish that have to do with activities from American or English cultures. Sports is one of the biggest areas of popular American borrowings. See if students can guess what these mean:

el jonrón, el ompair, el box, el uppercut, el escor, el bate, el beisbol, el basquet

Some other non-sport terms which the Spanish language has adopted are:

esmokin	(smoking jacket or tuxedo)
blujin	(blue jeans)

3. We have borrowed words from Spanish. Can students identify these:

fiesta, rodeo, taco, enchilada, patio, plaza, Colorado, Florida, coyote, lasso, alligator, cork, corral, maize, arroyo, canyon, mesa, calaboose, hoosgaw and more recently: macho, barrio, and junta.

4. Gestures

"Cheapskate"	Touch your index finger to your other elbow.
"No, no, no"	Hold up your index finger, then shake it side to side quickly.
"Good-by"	Hold up your right hand, turning it palm towards you, and wag the fingers in unison.
"Rico, dinero"	To indicate that it costs money, or that someone has money, turn your right fist in towards you; now "undo" your thumb and index finger and form a partial circle with them.
"Ay! ¡Va!"	To indicate disgust, dismay, disbelief, bend your right elbow so that your hand is parallel to your chest, palm toward you. Throw it up and out to the side in a quick gesture.
"Y cómo!"	"Wow, I'll say!" Start as above in the "ay!" gesture, but shake your hand loosely and quickly up and down in front of you, flopping it from the wrist.

EXTRA PHRASES FOR FUN

I love you	Te quiero (teh-kee-YAY-roh)
I hate you	Te odio (teh-O-thee-oh)
love	el amor (el ah-MOAR)
"honey"	cielo (see-EH-loh)
Good luck	¡Buena suerte! (bweh-nah-SWEHR-teh)
O.K.	Vale (VAH-leh)
Look!	Mire (MEE-reh)
Hey!	¡Oiga! (OY-gah)
No way!	Nada (NA-thah) OR Ni modo (nee-MOH-thoh)
Hurry up!	Ande (AHN-day)
Pow!	¡Zas! (sahs)
You're putting me on!	No me diga (noh-meh-THEE-gah)
I can't stand him/it/her	No lo/la aguanto (noh-loah-GWAN-toh)
Is Anita at home?	¿Está Anita? (ehs-taah-nee-tah)

What do you say. . . .

When you answer the phone:	Diga (DEE-gah)
When someone sneezes:	Jesús (hay-SOOS)*
When you step on someone's toe:	Ay, perdone (pehr-DOAN-eh)
When you pass a friend on the street:	Adiós, adiós (ah-dee-OHS)**
When you want to get past people:	Con permiso/pase, pase usted (kohn-pehr-MEE-soh) (PAH-seh)
When you are upset:	Ay, por Dios (pohr-dee-OHS)

* The words Jesús (Jesus) and Dios (God) are used frequently in Spanish-speaking cultures with not the slightest bit of sacreligious intent (see #1 under "Things to Discuss About the Language", p. 10).

**Notice that people do not say "hi" when they pass each other on the street, but rather "good-by" (or "go with God").

The Peruvian monetary unit is the sol which, at this printing (1981) is worth $.0036, or less than ½¢. Have students practice some simple monetary conversions by estimating the U.S. dollar value of varying Peruvian sol amounts.
How much would the bill below be worth in U.S. dollars?

TRAVEL Information: How do you get to Lima from here? From Columbia, take a direct flight to Miami (2 hours); from Miami, take a direct flight to Lima (2 hours).

TIME Difference: Lima time is two hours ahead of our time; when it is noon here, it is 2:00 p.m. there.

SEASON Differences: The seasons in Peru are the opposite of ours since Peru is south of the equator. When it is Winter here, it is Summer in Peru.

PERUVIAN HOLIDAYS

May 1	Day of Work, the Employee and the Indian
July 28-29	Independence Day celebrations
October 9	Day of National Dignity
November 27	Day of the Battle of Tarapaca
December 9	Day of the Battle of Ayacucho

In addition, there are several religious holidays of national importance. Each town will also celebrate the Saint's Day of its own particular patron saint.

March/April	During Holy Week prior to Easter, Holy Thursday and Holy Friday
June 29	St. Peter and St. Paul and Day of the Pope (which changes if Pope has another name)
August 30	Saint Rosa of Lima
September 24	Our Lady of Mercy, patron saint of the Military Forces of Peru
November 1	All Saint's Day
December 8	Day of the Immaculate Conception
December 25	Christmas
January 1	New Year's and Day of World Peace

VIDEO TAPE SCRIPT

SPANISH: THE LANGUAGE OF PERU

The Spanish language is different in different countries. Just as English sounds a little different depending on whether an American, an Australian, a Scot or a Britisher is speaking, Spanish sounds a little different depending on whether a Mexican, an Argentine, a Peruvian or a Spaniard is speaking. Spanish is spoken in more than 20 different countries--including the United States where the Spanish-speaking population is the fourth largest in the world.

Now let's meet the people who will be helping you learn a little Spanish.

Buenos días. Me llamo Néstor.	Hello. My name is Nestor.
Quiero presentar a Eduardo. . .	I'd like you to meet Eduardo.
Mucho gusto.	Pleased to meet you.
Y a Patricia	and Patricia.
Mucho gusto	Pleased to meet you.

In Spanish when you are introduced, you say "mucho gusto" which means "pleased to meet you." Now tell Nestor your names. He will ask you, "¿Cómo se llama?" You will say, "Me llamo". . . and then give your Spanish name.

¿Cómo se llama?	What is your name?
(Pause)	
Mucho gusto.	Pleased to meet you.

SCENE I.

In the first scene, two friends are saying good morning and asking each other, "how are you?" "Fine," they both answer. Listen:

Buenos días.	Good morning.
Buenos días.	Good morning.
¿Cómo está usted	How are you?
Bien gracias, ¿y usted?	Fine, thanks, and you?
Bien, gracias.	Fine, thanks.

SCENE II.

In this scene, our two friends are putting up a poster to announce a fiesta, a party, which is being given Saturday night (el sábado por la noche). One asks the other for a piece of tape. He gets the tape but not much help.

La precinta, por favor	The tape please.
Aquí va.	Here.
Gracias.	Thanks.
De nada. (lets the poster fall on Nestor).	
¿Adónde va?	Where are you going?
Voy a comer. Hasta luego.	I'm going to eat. See you later.

SCENE III.

The party Saturday night will cost Eduardo some money. Help him determine how much he has by counting with him:

uno, dos, tres, cuatro, cinco. . .	1, 2, 3, 4, 5
¡Ah! ¡seis! (pulls it out of his shoe)	Ah! six!

SCENE IV.

Now we see Nestor at the restaurant for the comida. Listen as he is shown to a table and asks for the menu. After the meal, the waiter will ask him if he wants anything else; no, just the check please. He leaves the waiter a tip and says good-by. But the waiter does not seem happy with the tip he has been given.

Buenos días, señor. Por aquí.	Good day, sir. This way.
La carta, por favor.	The menu please.
Aquí va la carta.	Here's the menu.
Gracias.	Thank you.

(Customer has finished eating)

¿El señor quiere algo más?	Would you like anything else?
Gracias, no. La cuenta, por favor.	No thank you. The bill please.
Aquí la tiene, señor.	Here it is, sir.
Para usted (hands him tip)	For you.
Gracias, señor. Adiós.	Thank you sir. Good-by.
Adiós.	Good-by.

(To himself after customer has left)

¡Qué tacaño! What a cheapskate!

SCENE V.

Poor Eduardo is still counting his money for the party Saturday night. He has counted six soles so far. You will hear him start with the number 7.

Count along with him:

siete, ocho, nueve, diez (pulls each one out of a different place) Looks worried. 7, 8, 9, 10

Now let's start over again to make sure he counted right:

uno, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez.

Only ten soles? That's not nearly enough, Eduardo, keep looking!

SCENE VI.

Meanwhile, Nestor has stopped to pick up Patricia on his way to the party. At her house he notices pictures of her parents and asks about the other members of her family.

¿Quién es este señor?	Who is this?
Es mi padre.	He's my father.
¿Quién es esta señora?	Who is this?
Es mi madre.	She's my mother.
¿Tiene usted hermanos?	Do you have any brothers and sisters?
Sí	Yes.
¿Cuántos hermanos tiene?	How many do you have?
Tengo tres hermanos y una hermana.	I have three brothers and one sister.
¿Tiene usted hermanos?	Do you have any brothers or sisters?
No, no tengo hermanos.	No, I don't have any.

SCENE VII.

What would make you happy? How about meeting an eccentric millionaire on the street who was handing out a million dollars?

Oiga, senor.	Hey!
Sí, ¿que quiere?	Yes, what do you want?
Aquí, para usted. Un millón de dólares.	Here, for you. A million dollars.
¡Que maravilla!	
¡Estupendo!	
¡Que magnífico! ¡Muchas gracias!	
Muchísimas gracias.	

Oh, oh! Looks like Nestor and Patricia will be late for the party. There's been a car accident! Each driver is blaming the other for having caused it. Listen to how they insult each other:

¡Bruto!
¡Estúpido!
¡Sin vergüenza!
¡Cretino!
¡Animal!

Eduardo makes a last minute trip to the store before the party. Listen as he goes into the store, asks about the price, thinks it is too expensive and bargains with the clerk. Hold up your fingers if you can understand what prices are being offered back and forth:

Buenos días, señor	Good morning, sir.
Buenos días. ¿Desea algo?	Good morning. Can I help you?
¿Cuánto vale esto?	How much is this?
Vale 10 soles.	It costs 10 sols.

¿Tanto? Es mucho. Le doy 6.	That much? It's a lot. I'll give you 6.
¿Seis? Ah, no, señor. Quizás 9.	Six? Ah, no, sir. Perhaps 9.
No. Es demasiado. Quizás 7.	No. Too much. Perhaps 7.
Ocho. Es lo menos.	Eight. It's the lowest.
Muy bien. Aquí tiene. Quiero el amarillo.	O.K. Here. I'll take the yellow one.
Muchas gracias. Adiós y que le vaya bien.	Thank you. Good-by and have a nice day.
Gracias, adiós.	Thank you. Good-by.

SCENE XI.

Now listen to the last dialogue as our three friends are discussing a pretty girl whom they have met at the party. Néstor and Eduardo seem to like her but Patricia obviously does not. Could it be she's jealous? Listen to what they each say about the girl:

Mira a esa chica. ¿Cómo es?	Look at that girl. What's she like?
Es inteligente y muy simpática.	She's intelligent and very nice. . .
Es guapa, también--guapisima. .	She's pretty, too--very pretty.
¿Ella guapa? No, es fea.	She? Pretty? No--she's ugly.
¿Fea? ¡Qué va!	Ugly? No way!
Sí, fea y gorda. No la aguanto.	Yes, ugly and fat. I can't stand her.

As you study about Peru and its people, your teacher will be helping you learn these phrases and perhaps a few others. Maybe some day you will go to Peru or to some other Spanish-speaking country. Or perhaps you will meet a Spanish-speaking person. You will know the basic things you need to say to be polite. Maybe you know a Spanish-speaking person already. If you do, try out what you learn and see how well it works. Now, let us interrupt our friends at their party to say good-by. ¡Adiós, amigos!

¡Adiós! ¡Hasta luego! ¡Hasta la vista!

DIALOGUE EXPANSION TECHNIQUES AND CULTURAL NOTES

SCENE I.

Cultural Note:

1. When women greet each other in Spanish-speaking cultures, it is customary in many situations to exchange an abrazo, (ah-BRAH-soh) a hug, and a kiss on each cheek.

Language Practice:

1. Have students stand in a circle to exchange names. You, as the teacher, may start by giving your name, "Me llamo Señor, Señorita or Señora _____. ¿Cómo se llama usted?" The student next to you must then give his/her name and ask the name of the next student and so on.

2. Ball toss. With students seated in a circle, one student will toss a ball of yarn or some other harmless object to another student in the circle. The student who catches it will be the one designated to participate in the dialogue with him. Have the two students practice the dialogue in Scene I by exchanging greetings. Then the student with the ball will toss it to another student and so on.

SCENE II.

Cultural Note:

1. Notice what details about the party are given on the poster.

¡Vengan todos! (Everybody come! Point out the double use of exclamation points--one upside down. The same is done with questions marks.)

¡Gran Fiesta! (Big party)

Fecha: (Date)	sábado, 10 de marzo	Saturday, 10 of March (Point out that days of the week and months of the year are not capitalized in Spanish).
Hora: (Time)	A las 20,00 horas de la noche	At 8:00 p.m. (Notice how international time is written)

Lugar: Escuela Superior, San Bernardo
(Place) San Bernardo High School

Música y Refrescos
(Music and Refreshments)

2. Although the time of the party has been set for 8:00 that evening, actually very few people would arrive at that hour in Spanish-speaking cultures. The concept of time is very different in these cultures. Most of the guests would probably start arriving at 9:00 or 10:00 or even 10:30. In the U.S. culture, we are very concerned with promptness. Spanish-speaking people usually joke about the time some event will begin by asking if it is according to "hora latina" (Latinamerican time) or "hora inglesa" (English or U.S. time).

Language Practice:

1. Have students ask for certain objects around the room, using the structure in Scene II. Other students must determine what the object is and bring it to them.

Student 1: El libro, por favor.
Student 2: Aquí va.
Student 1: Gracias
Student 2: De nada.

Substitute the following classroom objects:

la tiza	(chalk)	(TEE-sah)
el papel	(paper)	(pah-PELL)
el cuaderno	(notebook)	(kwah-DARE-no)
el lápiz	(pencil)	(LAH-pees)
la pluma	(pen)	(PLOO-mah)
el libro	(book)	(LEE-broh)
la silla	(chair)	(SEE-yah)

2. Have students practice telling each other where they are going or use pictures of locations, held up, to direct them.

Question model: ¿Adónde va usted? Where are you going?
Answer model: Voy + expressions below:

a casa	home	(ah KAH-sah)
al cine	to the movies	(ahl SEE-neh)
al centro	downtown	(ahl SEN-troh)
al hotel	to the hotel	(ahl oh-TELL)
a comer	to eat	(ah koh-MEHR)
al parque	to the park	(ahl PAHR-keh)
a la fiesta	to the party	(ah lah fee-EHS-tah)
al restaurante	to the restaurant	(ahl res-tahw-RAHN-teh)

SCENE III.

Cultural Note:

1. Eduardo is counting soles. How much money does he have so far in U.S. dollars?

SCENE IV.

Cultural Note:

1. Meal hours are quite different in Spanish-speaking countries than they are in the U.S. The most typical meals of the day are:

el desayuno	breakfast	deh-sigh-OO-no	7-9 a.m.
la comida	lunch or dinner	koh-MEE-dah	1-4 p.m.
la cena	supper	SAY-nah	10-11 p.m.

There are also the almuerzo which in many cases corresponds to the American "lunch" and the merienda or afternoon snack taken about 6:00 p.m.

Whenever possible, the comida is eaten at home with the family and is usually a rather heavy meal consisting of several courses. Stores in most Spanish-speaking countries close between the hours of 1:00 - 4:00 for the siesta. At this time shopkeepers and employees return home to have dinner with their families.

2. Tipping is very important in Spanish-speaking countries. In fact, it is usually considered mandatory and included in the cost of the meal. It is customary to tip a waiter 16-20% of the cost of the meal.

In most cases, waitresses are unheard of. Most waiters are men and they pride themselves on the service they give their customers.

3. Meals are, for the most part, served a la carte which means meat, vegetable, potato, etc. are ordered and paid for separately.

Language Practice:

1. Have students practice expressing desire with the construction "quiero"

   Student 1: "Quiere usted algo?"
   Student 2: "Sí, quiero. . ."

dinero	money	dee-NEHR-roh
amigos	friends	ah-MEE-gohs
viajar	to travel	vee-ah-JAHR
dormir	to sleep	doar-MEER

   (or substitute any of the classroom objects practiced earlier)

   Recreate the scene in the dialogue by having students order from the limited menu below.

Restaurante Real

Ensalada	Salad
Sopa	Soup
Pollo	Chicken
Pescado	Fish
Legumbres	Vegetables
Postre	Dessert
Pan	Bread
Café	Coffee
Vino	Wine
Leche	Milk
Agua	Water

SCENE V:

Cultural Note:

1. How much is 10 soles in U.S. dollars?

Language Practice:

1. Have students practice numbers in the following activity. Form two lines for a relay. Place numbers 1-10 on the board in some random assortment:

6 3 4 8	1 4 9
2 1	10 2 5
9 5 7 10	7 3 6 8

Call out numbers randomly and have students race to the board to circle the number called. First student back wins a point for his team.

SCENT VI:

Cultural Note:

1. The extended family: The concept of the family in Spanish-speaking countries is a bit different from that of the U.S. We usually think of the family in terms of the "immediate" family: Mother, father, sister, brother.

   In Spanish-speaking cultures the "family" is thought of as "extended": Mother, father, sister, brother, grandparents, cousins, nieces, nephews, inlaws, and so on.

Language Practice:

1. Have students exchange questions about their families or have students bring in pictures of their families to describe to the rest of the class.

   Other members of the family are:

los primos	cousins	PREE-mohs
los abuelos	grandparents	ah-BWEH-lohs
los tíos	aunts and uncles	TEE-ohs

   The word for parents is: los padres PAH-drehs

2. Students can practice other uses of the verb, "have" by the following:

   Question: ¿Tiene usted + noun listed below?

   Answer: Sí, tengo + noun or
   No, no tengo + noun

   Example: ¿Tiene usted amigos? Si, tengo amigos or
   No, no tengo amigos.

   Vocabulary to use:

amigos	friends	novios	boyfriends
enemigos	enemies	novias	girlfriends
profesores buenos	good teachers	problemas	problems
profesores malos	bad teachers		

3. Practice with the numbers by the following model:

¿Cuántos amigos tiene?
Tengo tres.

SCENE VIII.

Cultural Note:

1. Traffic laws are not as strictly enforced or obeyed in Spanish-speaking cultures as they are in the U.S.

   The sign in the background: "Ceda el paso" means Yield.

   You may wish to discuss international traffic signs at this point.

SCENE IX.

Cultural Note:

1. Bargaining is still conducted quite frequently in outdoor markets, small stores and tourist shops. It is not conducted in department stores. It is important to know when one can bargain and when and where it is not acceptable.

Language Practice:

1. Have students guess the value (in American dollars - dólares) of certain objects in the class, or which you have brought in, by the model:

   ¿Cuánto vale esto?
   Vale __#__ dólares. (DOH-lah-rehs)

2. Have students practice bargaining for a few objects in class.

3. Have students practice colors by the following:

   Have student #1 name a color in the model:
   "Quiero el amarillo" I want the yellow one.

   Student #2 must find something in the classroom which is yellow and give it to him, saying "Aquí va".

   Student #1 says, "Gracias" , if it is correct, and "Gracias, no" if the color is incorrect.

   Then student #2 names a color and so on.

Make sure you have plenty of colorful things in the classroom so that all colors can be practiced.

azul	blue	ah-SOOL
rojo	red	ROH-ho
amarillo	yellow	ah-mah-REE-yo
verde	green	BEAR-deh
café	brown	kah-FEH
blanco	white	BLAHN-koh
negro	black	NEH-groh

SCENE XI.

Language Practice:

1. Have students practice the construction, "¿cómo es?" (what is she/he like?) by the following:

   Question model: ¿Cómo es su + singular noun?

   (What is your. . . .like?)
   Substitute: hermano, padre, madre, novio, amigo, profesor, profesora, etc.

   Answer Model: Mi + noun + es + adjective (if an adjective ends in an -o, it is changed to an -a if you are talking about a female. If it ends in an -e, there is no change).

   Vocabulary to use:

simpático/antipático	nice/not nice	seem-PAH-tee-koh/ ahn-tee-PAH-tee-koh
alegre/triste	cheerful/gloomy	ah-LEH-greh/TREES-teh
guapo/feo	pretty/ugly	GWAH-poh/FEH-oh
inteligente/tonto	smart/dumb	een-tell-i-HEHN-teh/ TOHN-toh
rubio/moreno	blond/brunette	ROO-byoh/moh-REH-noh
alto/bajo	tall/short	AHL-toh/BAH-hoh
gordo/delgado	fat/thin	GOHR-doh/dehl-GAH-thoh

TEACHING ABOUT PERU

Preliminary Map Activity:

One important concept to teach before beginning Peru is that each Latin American country is different. It is a commonplace in our thinking--and one rather resented by the people south of the border--to lump all those countries together. Here are some suggestions for making an initial impact:

Use a map that shows North America and South America, or two maps, each showing one of the continents.

Point out that there are large continents, linked together by a crooked neck of land. Now compare the similarities first between the U.S. and Canada, e.g.:

--both were populated by many independent Indian tribes at one time
--both have high mountains in the West, broad prairies in the Midland
--both became English Colonies
--both have immigrants from many nations, mostly European nations, but both speak English as a predominant language.
--both use dollars
--in both countries most people have cars
--in short, when we meet a Canadian, he seems much like many of our American friends.

Now point out that Mexico is also in North America. Mexicans are North Americans. BUT:

--they do not speak English
--they do not eat the same kinds of foods
--they prefer bullfights and soccer to baseball and football

So, we lump Mexico, those little islands south of Florida, and the rest of the hemisphere into something we call Latin America.

Actually, there are 23 different countries. Probably none of them are as much like one another as the U.S. and Canada are like each other. WHY? Their population, their geography, their history. . .

Briefly discuss the differences between, for example, Chile and Bolivia as far as:

1) size (Bolivia is almost twice the size of Chile)
2) racial composition (Chile--98% European descent; Bolivia--90% pure Indian) (The Chilean Indians were so warlike that most died during the conquest; the Bolivian Indians, part of the Inca Empire, remained although they retreated into the highlands to land too barren for the Europeans.)

3) Using a recent almanac, compare as to 1) per capita income; 2) illiteracy rate; 3) life expectancy, etc.

Next, compare two other countries such as Venezuela and Colombia, geographically for example:

Venezuela has rich petroleum deposits (5th largest producer)
Colombia has a coffee economy (2nd in exports)

What difference does this make? For example:

--Venezuela per capita income = $2,772 (1978)
Colombia per capita income = $ 803 (1978)

Compare Argentina and Peru:

--Argentina's principal wealth is rich, vast grasslands, excellent for cattle and sheep raising.
--Peru's principal wealth is minerals in the mountain mines.

--Argentina was populated by wild, nomadic Indians.
--Peru was the center of the vast, highly civilized Incan Empire.

--When the Spaniards came, the Argentine Indians simply went elsewhere.
--The Peruvian Indians remained.

--The Spaniards, looking for gold and silver, had no interest in Argentina's grasslands.
--Peru became their wealthiest and most powerful colony.

Present-day results:

--Much of Peru's mineral wealth has been exhausted.
--Argentina is the wealthier country.

--In Argentina, Italian and German immigrants filled up the unpopulated colony so that more Argentines are from Italian or German families (although they speak Spanish).
--Peruvians are of Spanish descent, of Indian blood, or are mestizos- (mehs-TEE-sos) (called "Cholos" in Peru) i.e., mixtures of Indian and Spanish blood.

--Argentina has a large middle class.
--Peru, until very recently, has had an upper, largely Spanish/mestizo class and a much larger, much poorer mestizo/pure Indian class.

If you need further comparisons, other than the obvious ones of size, you can look up curious facts in the Almanac.

At the end of the discussion, point out Brazil: It is the most different of all. Brazil has a large black population and the racial mixtures of black/white/Indian are so truly mixed that Brazilians make virtually no color distinctions.
And, Brazilians speak Portuguese.

Another point to make: These countries are not necessarily good neighbors to each other. In fact Uruguay was created as a "buffer state" between Argentina and Brazil so that there could be some peace of mind on both sides.

(To be accompanied by slide program available 9/1/82).

INTRODUCTORY ESSAY

The name "Peru" is what the first Spanish explorers in the region thought they heard the Indians call this country.

Peru is on the west coast of Latin America. It is almost twice as big as Texas, but there are only about 3½ million more people living in Peru than in Texas for many areas of Peru have very few people in them. Peru has some of the most spectacular geography of Latin America within its boundaries. One of the world's great deserts, the Sechura, is in Peru. Seven of the world's highest mountains are in the Peruvian Andes--all of them are higher than North America's tallest mountain, Mt. McKinley. Pictured here is Mt. Huascaran, the highest point in Peru. The world's second longest river, the Amazon, runs through a large part of Peru, one of the world's largest lakes is in Peru, and Peru has many volcanos, among them Mt. Misti which is still active today.

You will notice on the map that Peru is south of the equator, so the beach season for Peruvians begins in December, and Spring is in November. When everyone is rushing to Myrtle Beach in South Carolina during June and July and August, in Peru it is Winter.

Nearly all of the coast of Peru is arid desert land. It never rains along the coast of Peru, it just drizzles, with a fine mist called "garua." Rising sharply from the coast are the magnificent mountains.

Here on the coast of Peru is located the capital, Lima, called the "City of Kings." Four million people live in Lima, more than in Chicago. It is also called the Garden City because of the many beautiful flowers, the wide avenues and promenades and the pleasant, well-kept parks. Lima is a very modern city, with popular beaches and beach resorts, modern ports, many museums and buildings that date back to Spanish colonial times.

In the towns and villages of Peru you will see the narrow cobblestone or unpaved streets greeted directly by rows of doorways and rising to meet the mountainous lay of the land. Here, in the smaller villages of the countryside, the Indians adhere to traditional lifestyles such as the making of adobe bricks for their houses.

In Peru, only about 10% of the land can be farmed for crops like cotton, tobacco, sugar and rice but the Peruvians are able to make extraordinary use of all available farmland. An efficient system of irrigation supplies water to the arid land. Peruvians are also quite adept at mountain farming. Some of the best farmland in Peru is in the mountain valleys. Coffee grows best in the mountain regions,

along with other vegetable crops, corn and beans and wheat. The llama is a common sight in the Peruvian mountains. It is used to carry burdens and it is sheared for its wool. In fact, the wool of the llama and its cousin, the vicuna, is some of the softest and finest wool in the world. Here, an Indian woman prepares a bobbin from this wool which she will use to weave rugs or clothing.

Some cattle is raised in Peru also, although the increasing cost of feed is making this minor industry prohibitive.

About two-thirds of the country, an area the size of California, is jungle, water, and thick tropical forests. From the air, this jungle, created around the Amazon river basin, looks like a green ocean and the river like a brown serpent winding along it. But if you go into the jungle, you find small villages, including some where head-hunting is still an accepted way of life. Many of these jungle indians are fishermen; others gather chicle for your chewing gum, rubber, vanilla beans, and an herb called chinchona, which long before the white man until today is the only known cure for malaria. In the jungle itself, each tree, each flower is different. Beautiful orchids grow among trees of mahogany, and among their branches fly brightly feathered birds and rare butterflies.

The mountains of Peru have been famous for their mineral wealth. Many metals are still mined here, but when the Spaniards first came, the most prized mines were those of gold and silver. The riches of this region led the Spanish explorers to proclaim that the streets were paved with gold. The famous mine at Potosi was a hill of silver, and at one time, during the Spanish colonial period, 800 professional gamblers had flocked to the town of Potosi to help themselves to the wealth that was found there. The mine was exploited for over 300 years before it gave out. Today, in the churches of the region, you can see how much gold and silver there once was for the taking.

The Spaniards were not the first to discover the wealth of Peru. Indians had lived here far back beyond the memory of man. Archaeologists are still discovering older and older civilizations that inhabited these high mountains and also the coasts of Peru. The civilization that was in power and had been for centuries when the Spaniards arrived was that of the Incas. The Incas were Quechua Indians. Legend says that the Sun God was Inti, his wife the moon, and the stars their children; his messenger was the morning star and his fearful lieutenants were the thunder and the lightning. He created two children and put them on an island in Lake Titicaca, one of the world's great lakes, that is high in the Andes Mountains. He gave them a golden staff and told them to travel until they found

a spot where this staff would sink into the ground. The place they found was Cuzco, and in Cuzco the great Inca Empire began. The Incas were called the Children of the Sun; they were thought to be above the nobility, who in turn were above the common people. At the time of the Spanish arrival, the Inca Empire stretched for 2300 miles along the coast of Latin America as well as far inland. It included part of present-day Colombia, Ecuador, Peru, Bolivia, and one-half of Chile. If you measured that many miles along our own west coast, you would go from the Canadian border all the way down over halfway through Mexico.

The Spaniards called the Incas "orejones" or "big ears" because this special class had their ears pierced when they were very young and systematically enlarged to show at a glance that they were above ordinary people. The Incas and the Quechuas and the Aymara Indians who lived in this great empire grew over 40 different kinds of food by irrigating and fertilizing their land. Step by step terraced farms climbed the slopes of the mountains. Potatoes were first grown by the Incas and in Peru the Europeans discovered them for the first time. They also grew squash, tomatoes, beans, peanuts, and used tobacco like snuff.

They had coca leaves, the base for cocaine, but these were reserved for the Incas. These narcotic leaves are still chewed today by the Indians. They drank a liquor called Chicha made from corn; and they kept records about population and history and other important matters by using a series of knots in ropes; very special people kept these ropes, called quipus, and only these people could interpret their messages. The Incas built great roads all over the empire and invented suspension bridges made of thick cables that sway across the deep gorges as you cross and are still used by the mountain Indians today.

The Sapa Inca, or great emperor, travelled continually around his kingdom in a litter, with a thousand warriors going before him and coming after, always in silence. They also communicated with other parts of their kingdom by a sort of pony express of human runners, and they could get fresh fish from the ocean to the mountains in less than two days.

The Inca capital of Cuzco was guarded by three great fortresses, of which the best known is Machu Picchu. It is not the largest, but it is the best preserved of the Inca ruins. These fortresses protected the Incas from the fierce, unconquerable tribes who inhabited the Amazon jungle. In these fortresses, great blocks of stone, some weighing as much as 50 tons, one as large as 27 feet high and 14 feet wide, were raised into place. How? No one is sure,

for the Inca civilization did not have the wheel shape in its technology. Huge blocks of stone formed the trapezoidal doorways so characteristic of Inca architecture; even today the blocks fit together without mortar or pegs so well that it is impossible to insert even a penknife between them. More than 3,000 stone steps connect terraces on which houses, temples and fountains once stood. "Machu Picchu,"said the great poet from Chile, Pablo Neruda,"is Peru."

The Incas also wove beautiful tapestries and weaving is still an art practiced today. They also made beautiful pieces of pottery, decorating them and forming them into shapes of vegetables, animals and human figures. Today it is against the law to take Inca artifacts of any kind out of the country, but of course, from time to time, some are smuggled out.

The Incas also used silver and gold in abundance. These metals were for use only by the Incas, not by the nobles or the people, and they were called the "tears of the moon" and the "sweat of the sun." In addition to artifacts made of gold and silver, they decorated their famous temple to the sun god, the Coricancha, with gold. On one wall there was an enormous face of the Sun God placed so that when the sunlight fell on it, it lit the entire interior of the room. In the temple garden was an entire garden of gold and silver--trees, flowers, animals and birds. For fiestas, gold shepherds and their flocks stood in gold dust among a field of golden corn. When the Spanish conqueror, Pizarro, demanded ransom of the Inca King, a room was filled with gold and another with silver; but Pizarro, one of the more unattractive figures in the history of the Conquest, took the ransom and killed the king anyway.

Today, Cuzco, from the distance, looks more Spanish, but among the buildings of the Spaniards still stands the Coricancha and the reminders of the empire that used to be. The people of Peru are nearly 40% Indians, mostly Quechua and Aymara Indians who still speak their own language and follow ancient traditions in farming and in beliefs. You will see them at market day in traditional costumes not at all influenced by the fashion-conscious ladies of Lima.

The country of Peru still holds many secrets, for there are mysteries of the past which remain to be uncovered. Against the backdrop of ancient civilizations stand the youth of today, heirs to the rich and exciting history of their country. The strange and magnificent landscapes, the beautiful cities, the long-lived traditions, and above all, the proud and resourceful people, are among the many fascinations which this country holds.

Who Were the Incas?

Many different indian tribes at one time inhabited the area which is now Peru, each group adjusting to the varied climates and environments of which the country is composed: arid desert of the coast, dense jungle of the rainforest and the rugged Andes Mountains.

Along the dry coastal sands of Peru one society honored the moon as the "giver of dew" and saw the sun as a demon who scorched their dry lands. But their inland brothers, the Incas, were called the "People of the Sun." Living high in the Andes, the Incas worshipped the sun as the provider of warmth to their cold, bitter environment.

To the Incas, the supreme god and creator was Viracocha whom they pictured as a bearded man who had the power to call down fire from the heavens when provoked. Viracocha was served by several gods, among them the sky gods:

Inti	Sun
Mama Kilya	Moon
Ilyapa	Thunder (presented to them as a constellation)

and the earth god: Mama Pacha.

The dead were also worshipped. They were buried mummified and surrounded by all their worldly possessions. When a dead man had been a great lord his servants were also sacrificed so that they might accompany him to the Uca Pacha or "inner world".

The empire of the Incas dawned about 1438 when they set forth to conquer other lands and unite these lands under one religion and one language, Quechua. At the time of the arrival of the Spanish conquistador, Pizarro, the Inca Empire extended over 2500 miles along the coast of western South America. Once a territory was conquered, the Incas immediately took action to make it an active part of their empire. The chiefs of the area were sent to Cuzco to learn the ways of the Inca. Professional architects were sent out to plan and build towns. Foes who offered no resistance were treated kindly. The empire prospered in its efficiency. A system of roads more impressive than that of the Romans linked provinces together and provided for communication. Messages were carried speedily throughout the massive empire by means of messengers called Chaski. These runners did not have to understand messages but they did have to pass them on exactly. Information about harvests, war, birth, king's orders and the whole life of the empire was entrusted to their care. Every three miles along the side of the road stood a little stone house, a chucla, where couriers waited to receive oral messages and pass them on to the next stage.

The Incas were truly amazing in their ability to tame the rugged mountains for farmland. They used a system of terraces and irrigation canals to make economical use of the scarce farm land. This was accompanied by a very sophisticated system of aqueducts and advanced techniques of fertilization. It was here that man first learned to cultivate the potato. In fact, the Aymara language--one of the languages still spoken in Peru--has about 200 nouns for "potato" to denote size, color and texture of the crop.

All land in the empire belonged to the "Sapa Inca", the supreme ruler of the empire. His rule was hereditary, as he was believed to be descended from the Sun. The "Inca" as he was called, distributed a third of the land among the ayllus, the agricultural communes, for them to work it. The second third was directly owned by the Inca and the final third belonged to the Sun, or rather, the temples and priests. What the Sun left was used to support the aged, the children, the widows, and those whose harvest had not been prosperous-a very early welfare system.

The empire was, for the most part, a compassionate one. Mine workers, for example, were allowed to rotate in their work since their job was considered extremely hazardous and unpleasant. Their mines produced an abundance of gold and silver. All gold was taken directly to Cuzco, the capital of the empire, and it arrived at the rate of seven million ounces a year. There were also vast quantities of copper and tin which were combined to produce bronze. The Incas were expert metallurgists and created fanciful gardens of simulated flowers from these precious metals.

But the Inca love of precious metals was entirely aesthetic, for neither the Incas nor their subjects needed to buy anything. There was, in fact, no money. Beyond local barter there was no trade since the movement and distribution of food and commodities was controlled by the State. Crime was extremely rare because of strict law enforcement and lack of want.

The Incas also had a strong moral code which outlined five essential prohibitions: lying, laziness, theft, murder and debauchery. Personal sins and discretions were considered sins against the community in that they would surely bring down the wrath of the gods. The Incas practiced a ceremony of confession in which all who had sinned were required to participate. A priest would sit on the riverbank to await his sinful clients. He held a clump of grass in his right hand and a club (stick with stone head) in his left. The penitent would throw himself at the priest's feet crying, "hear me, hear me". The priest, after hearing his confession, would beat on the sinner's back with the club according to the gravity of the sin(s). Then the penitent was required to spit on the grass and the sin-ridden grass would be thrown into the river where it was to be carried away. The final act of the ceremony required the sinner to bathe in the icy waters of the river to be cleansed of any remaining sin. The priest was not allowed to reveal to anyone the sins he had heard in confession.

The arrival of Pizarro and the fall of the Inca empire is recounted in history books. But it was not the arrival of the Spaniards alone which caused the ruin of the empire for its foundation had already begun to weaken. Since there was no set succession agreement upon the death of a king, civil war had arisen between two brothers-Atahualpa and Huascar who were rivals for the throne. When Pizarro arrived, Atahualpa had already spent much of his strength in the defeat of his brother. The priests who accompanied Pizarro tried to force Atahualpa into immediate conversion to Catholicism. When Atahualpa derided their religion, the priests had him put in jail. Atahualpa offered to fill two rooms with gold as high as his head in exchange for his freedom. Pizarro agreed, but once the ransom had been paid he ordered Atahualpa burned alive. Atahualpa once again begged for his freedom. Pizarro, taking pity on the ruler, offered him an easier death if he would be baptised. Atahualpa accepted and was strangled. His death signaled the death of the Inca Empire.

Discussion

1. What factors aided and helped maintain the Spanish conquest of the Inca Empire? Point out the following: the lack of a set succession agreement produced a civil war; the Incas were accustomed to domination and paying homage to one ruler and upon the death of their one ruler were easily dominated by other peoples; the sight of the bearded white men on horses carrying fire may have startled the Incas--for this was the picture they had of Viracocha, their supreme god.

2. In what other cultures were the dead mummified and buried with their possessions?

3. In what ways could this empire be considered "compassionate?"

4. What were the five major sins to the Inca?

5. What factors contributed to the efficient operation of the empire?

6. The Incas were never able to conquer the fierce tribes of the Amazon jungle to the east. What reasons could explain this?

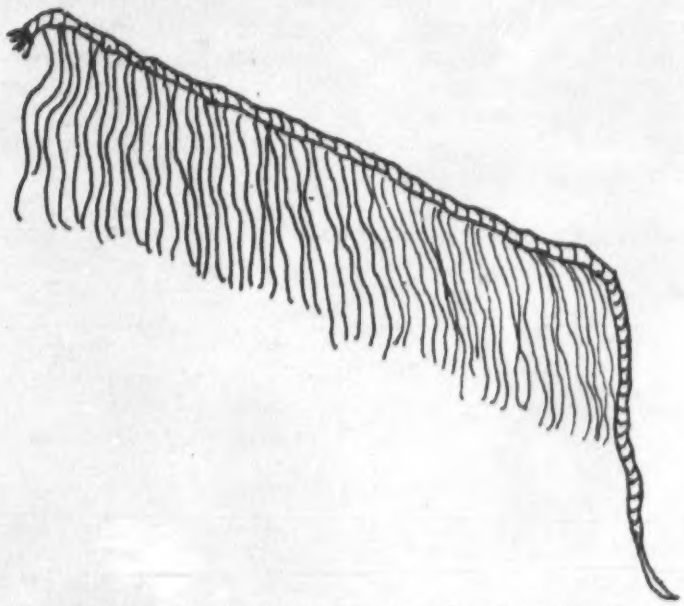
7. The Inca government can, perhaps best be described as "socialist". What is a socialist government?

THE QUIPU--AN EARLY ACCOUNTING SYSTEM

The numbering of the Inca people and their produce required a special kind of accountant -- one skilled in recording and remembering facts by means of a "quipu" -- an arrangement of knotted strings of various thicknesses and colors. A form of quipu is still used by Andean herdsmen to keep count of their flocks.

Each quipu was arranged to register one of the activities of the administration. Each quipu "keeper" might have hundreds of quipus coiled and stored in jars. These accountants were the only ones who could read their quipus since they themselves devised the color and knot codes to record their messages.

Though archaelogists have uncovered many of these instruments, their messages will forever be shrouded in mystery.



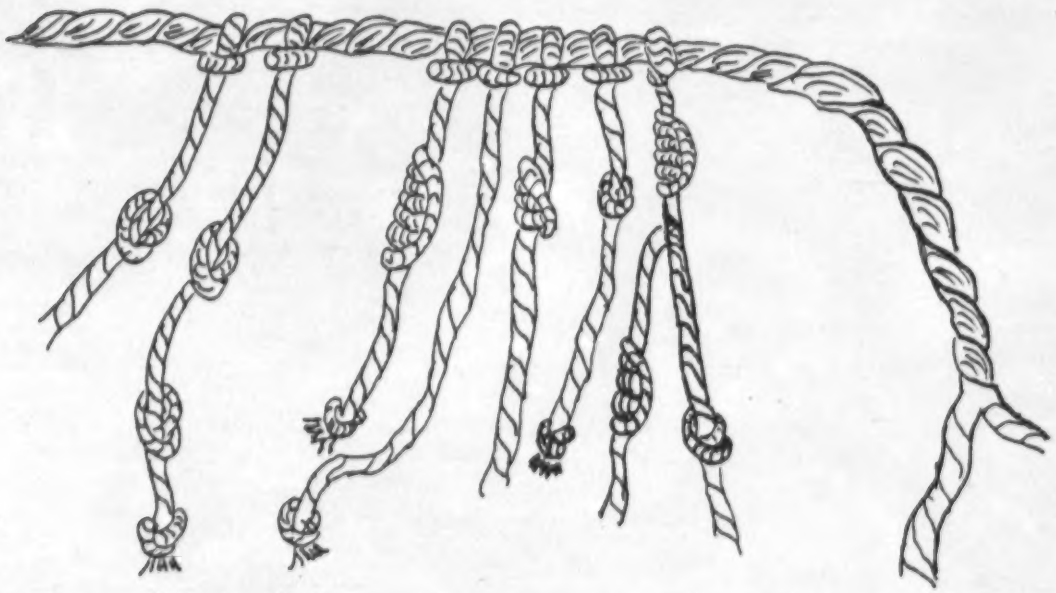
One expert tells us that the quipu was constructed in the following way:

First, the principal rope was twisted. From this rope hung 48 secondary cords, divided into five groups according to color. To some of these cords were attached extra threads. There were 87 in all.

Knots were made on each cord, starting from the lower end. The first series of knots represented units or "ones", the second represented "tens", the third "hundreds, and so on, so that reading from the top, the numbers would correspond to an Arabic numeral.

Colors, too, were representative. Black cords, for example, could represent "Time", red cords could represent the "Army" or "King"; green, the "enemies"; yellow, "gold"; and white, "silver".

But quipus were not simply numerical recording instruments. Some authorities believe that they were mnemonic devices which were used to tell stories and relate historic episodes of the empire. The chaskis, or couriers, carried quipus to record their messages as well as the code words which enabled officials to decipher them. Indeed, if we could interpret the messages on the ancient quipus which have been discovered, we would know much more about the history of the Inca Empire.



Activities:

1. How might the number 6,432 have been recorded on an Inca quipu?
2. What is a "mnemonic" device? How is it used?
3. Have students devise quipus to record facts about their class, their family, or an interesting incident, and then decipher these colors and knots for their classmates.

PERUVIAN MUSIC

Music has played an important role in Latin America as folk song and religious music, both during pre-Colombian times and since the Spanish conquest when the music of Spain was added to that of the Incas in South America and to that of other native peoples elsewhere, such as that of the Aztecs in Mexico. One hundred years before the Pilgrims came to America, Mexico City had a music conservatory. The Spanish instruments are still widely used, especially the guitar, the oversized guitar called the guitarron, and the smaller guitar called the quinta. But just as often seen, especially in the mountains, are the ancient types of Inca musical instruments, particularly the quena, which is a primitive flute of clay, bone or wood, and the panpipe, which is made of 2-3 flutes banded together. Also, drums, bells, and whistles are used today as they were centuries ago.

Today there is both a classical and folk tradition in music, and often Latin American composers build their own music on folk themes. The "typical" Peruvian music is slow and melancholy, often using the 5-tone scale of Inca music. The Yaravi is a genre of folk music that is sweet and melancholy and usually about love, found commonly among the people who inhabit the lower mountain areas of Peru and its neighbors. Along the coast, the sprightly marinera, associated with sailors and fishermen, is also a folk dance. Other folk dances are the cueca and the Indian tondero. The Peruvian waltz and the polka are popular rhythms.

SUGGESTED ACTIVITIES:

Students may be interested to know that the now popular song,"El Condor Pasa," recorded recently by Simon and Garfunkle, is of Peruvian origin (the melody, not the lyrics).

Composing: Let students look at pictures of Inca artifacts, buildings, and ceremonies. Then let them imagine that they are composing a single-line melody on the 5-tone scale for an important ceremonial dance.

Or let them take an A minor scale and compose a short 3/4 time melody about love forsaken, using either their own words or the general lyric of some currently popular tune on the topic.

NOTE: The Macmillan series, The Spectrum of Music with Related Arts: Music of Latin Americans, contains a flute melody traditionally played on the quena. This series is on the state-adopted list for music education and may be available in your school. If not, your school's music teacher can assist you in obtaining other Andean/Peruvian or Latin American selections.

The Peruvian National Anthem

What do these translated verses tell you about the national spirit of Peru? The national identity? Their view of Spanish domination? Of Peruvian geography?

For long years the oppressed Peruvian
Dragged his dismal chain
Condemned to cruel slavery
For long years moaned in silence.
But scarcely was the sacred cry
of "Liberty" heard on the coasts
than the slave shook off his infamies
the downtrodden held up his head.

Then the clash of hoarse chains
Heard from three centuries of fear
Ceased at the sacred cry from free men
that the astonished world did hear.
Everywhere the impassioned San Martin
proclaimed freedom, freedom,
and the Andes rocking their foundations
repeated it with a single voice.

Through his influence the towns awoke
and like lightning the idea ran
from the isthmus to the lands of fire
from fire to the frozen lands.
All swore to break the bond
Unnatural to both worlds,
to break the scepter that Spain
So arrogantly held over them both.*

May the Andes on their summit sustain
The flat on the dual-colored pennant
Let it retell to the centuries the effort
That we made to be ever free.
In their shadow let us live unafraid
And when the sun rises from its peaks
Let us renew the great oath
That we swore to the God of Jacob.

Chorus: We are free, Let us be so forever/May the sun lose its light
Before we ever betray the prayer/that our fatherland sent up
to heaven.

*NOTE: "both" refers to the Peruvian-born Spaniard as well as the Indian; the Peruvian-born Spaniard, or the criolla, suffered considerable discrimination from his Spanish-born counterparts.

ABOUT PERUVIAN FOOD

El desayuno: (Breakfast) Usually light if eating European style, with rolls or "sweet rolls" and milk or "café con leche"--strong coffee diluted by about half with hot milk and laced with sugar. However, heartier eaters may add fruit, eggs, beans.

La comida: (Dinner) The main meal is eaten about 2 p.m.: Soup, rice, a meat dish and fruit and/or dessert, followed by black coffee (milk for children).

La cena: (Supper) A light supper. The Spanish tradition schedules this meal for around 10 p.m., but most Latin Americans now have supper closer to 8 p.m.

La merienda: A late afternoon snack, often a social hour out in a sidewalk cafe; the actual food consumed is light--hot chocolate and a sweet roll, or a gooey dessert; the focus is more social than nutritive, and the usual hour is around 6 p.m. For the more elite, an apperitif of vermouth or sherry with fried potato chips, olives, or some other snack is common.

COMMON FOODS

Some of the fruits and vegetables may be obtained here; small tastes of these may be a new experience for many of your students (* indicates such selections).

rice
corn
potatoes
various types of dry beans
hot peppers
bananas
mangoes*
figs*
plums
lemons
limes
oranges
pears
papaya*
avocados*

Beans are not available, but some stores (Victory Farms) carry canned guava or guava paste, usually a black-tan sweet; a small slice is a frequent dessert or treat.

chicken
turkey
duck
pork
shrimp
scallops
a variety of salt water and fresh water fish

Less common is goat meat and in some areas lizard and snails, monkeys, sloths, anteaters and boa constrictors.

Coffee is very strong; chocolate very sweet, and often spiced with cinnamon.

Pisco is a grape brandy typical of Peru, drunk especially with hot, spicy foods.

Milk is commonly considered a children's drink; goat's milk as well as cow's milk is common, and cheeses made from either are used for eating as well as cooking.

Peruvian ceviche (seh-vee-chay): a raw fish appetizer

1 pound fillet of flounder
3 long, hot green chili peppers (or one bell pepper)
3 long, hot red chili peppers (or 3 small dried chiles)
1 teaspoon dry red pepper flakes
3 medium-sized onions, cut into wafer-thin slices
6 lemons: juice only

Slice the raw fish into very thin strips. Split peppers down the sides. Remove any seeds or veins. Then cut peppers crosswise into very thin strips.

Combine all ingredients, add a little salt, and chill overnight.

Add more salt to taste if needed.
Serve sprinkled with parsley.

NOTE: The thinness of slices is important. The lemon juice "cooks" the fish as it sits overnight.

Papas a la huancaína (pah-pahs ah lah wahn-kah-eenah) A potato salad

¼ cup cottage cheese
¼ teaspoon salt
1 teaspoon finely grated onion
chili pepper to taste
1 teaspoon lemon juice
a little milk to moisten
¼ cup salad oil

Boiled potatoes, cubed bite-size
Green pimento-stuffed olives and/or
pitted black olives, sliced
Radishes, sliced
Hard-boiled eggs, sliced
Chopped parsley
Lettuce shreds

Blend cheese with enough milk for it to resemble thick cream.
Add chili pepper, onion, salt and lemon juice.
Pour in oil and mix thoroughly.
Add salt to taste if needed.
Lightly salt boiled potatoes.
Now pour this mixture over boiled potatoes and garnish with remaining ingredients.

NOTE: Finely chopped onion is used in many Latin American recipes. Many cooks slice one end off a large onion, then make a number of checkerboard grooves in the exposed surface of the onion. When sliced, these tiny checkerboards become the tiny bits of onion desired.

Papa rellena (pah-pah ray-YAY-nah): Peruvian stuffed potato rolls

6 large Idaho potatoes, boiled tender
Flour

Olive oil
1 pound ground beef, lean
1 small onion, chopped fine
2 hard boiled eggs, chopped
½cup chopped black olives
½cup small raisins
1 tomato, chopped
¼teaspoon oregano
salt, pepper to taste

Hot lard

Directions:

Sieve or press through colander the potatoes (peeled, of course)
Add enough flour to make a workable dough.
Form the dough into a roll and cut slices from it, then pat each slice to form a longish, flat "potato"-shaped piece. Set aside.
Pour olive oil into skillet and add the remaining ingredients, cook for ten minutes stirring slowly but continually.

Now fill "pancakes" with a little of the meat mixture, fold over and pinch edges; fry in hot fat until golden brown.

INCA CRAFTS

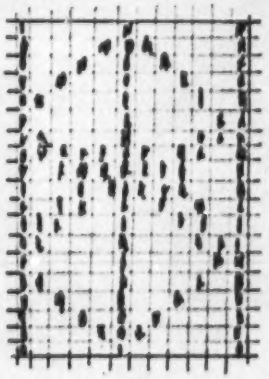
Pinch pot

If your art teacher can help you secure the proper kind of clay, let students examine the pictures of various types of Incan animal- and people-jugs and then try to make their own version, building a pot and shaping part of it to simulate either an animal, bird, or human face.

Clay must be kneaded to a workable consistency.
Then a good sized piece is worked into a ball about the size of a large grapefruit (some students may prefer a smaller piece, but shaping will be more difficult).
Hold the ball of clay in both hands, keeping thumbs up so that they are free to work.
Press thumbs into center of clay ball and begin working clay around in a rotating motion so that gradually the sides begin to build up as the thumbs work the center down.
Keep walls a uniform thickness; cracks may appear if clay is too dry -- correct by gently rubbing fingers over clay until they disappear. Working too hard or fast may also produce cracks.
Shape jar from sides back up to form a sphere-like jar. At this point, student may wish to let one wall grow thicker in order to have clay for animal features.

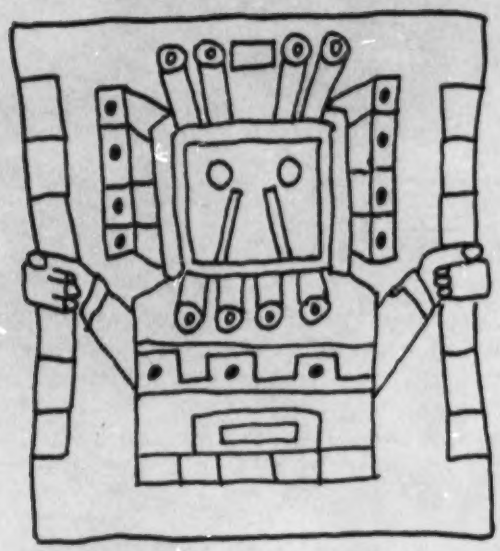
Before it dries, make sure it can stand on a table (slightly flattening bottom part just enough to stabilize jar).
Pot may dry slowly at room temperature. Because of high casualty possibility and lack of storage space, it might be wise to have students take still damp pots home and let them dry there.
Once dry (by room or by kiln), jars may be decorated with enamel, shellac or tempera, sprayed with clear plastic or shellac to finish.

WEAVING



The Incas were so skillful that they used mouse hair as weaving material and also created beautiful feather-covered wall hangings. Many of the ancient colorings used by Peruvians to dye llama wool are as rich and permanent as present-day dyes.

Using a piece of wire mesh, rug canvas, or an onion sack stretched over a cardboard frame, let students design a pattern based on their examination of Incan artifacts and weave it onto the base with colored yarns, inserted by using a needle with a large yarn eye. Design on paper first, then place paper under screen for a guide.



Use INCA design to create crayon Resist: Outline design in light or bright colors, then cover with dark water color (black). Bright colors will show through the dark paint.

Create INCA design mask with paper bag. Use crayon to draw upon paper bag.. Colored paper designs can also be cut with scissors and glued to add to the mask design.

The above is a representation of the Inca supreme god, Viracocha.

LA FIESTA DE LOS TOROS

OR

LA CORRIDA

The bullfight is a reflection of the Spanish influence in Peru. It is probably less popular today in Peru than it has been because of the expense involved in raising the special breed of bull required.

Bullfighting is more properly an art than a sport. It requires grace, skill, precision and in ceremony reflects the age-old conflict of man against nature, life and death.

Here are some very basic facts about bullfighting:

The bullfighter's traditional costume, "suit of lights" (traje de luces) (TRA-hay-they-LOO-says) is usually a satin or velvet type material, heavily embroidered in silver or gold: tight knee-length pants, waist-length jacket; pink stockings, black slipper-type shoes, and hat with a pigtail.

The bull, of equal importance, is larger than the standard livestock bull, much smaller in the hindquarters and more powerful through the chest with widespread horns. The bull should be "bravo" (fierce), "fuerte," (strong), and "noble". These bulls are raised on special ranches. Generally, they only come in contact with men three times in their lives: Once when they are branded, again on the occasion when they are tested for bravery and for third time in the bullfighting arena (plaza de toros). Current regulations state that, upon arrival at the plaza the bull should weigh approximately 1,000 pounds, and be between 4-6 years. His horns must be intact and he must be without blemish of any kind.

The bullfight opens with the desfile (parade) of bullfighters and their cuadrillas (personal group of assistants), and the picador (on horse, usually supplied by the bullring). They parade across the rueda (arena) and salute the bullring president.

The most common format is to have 3 bullfighters and 6 bulls; each bullfighter fights once, then there is a second "round." Occasionally 2 bullfighters will alternate on the 6 bulls; this is called a "mano a mano", a "hand to hand" or direct competition.

The fight itself has 3 parts, each called a suerte (SWAYR-tay). In the first, the bullfighter's assistants "play" the bull while the bullfighter watches to see if the bull is left-horned or right-horned

when he charges (this will make a difference in the way he later "plays" the bull.) Then the bullfighter himself begins his work. This is done with a large pink and yellow cape called the capa. Contrary to popular belief, bulls do not become infuriated by the color red. They will simply follow the moving cloth and ignore the stationary man. For this reason, one of the matador's worst enemies is the wind. Bullfighters can be called seco (SAY-ko) or salado (sah-LAH-tho), "dry" or "salty". The dry bullfighter fights cooly, boldly, fearlessly, imperturbable, faultless in his execution of each movement of the cape. Old fans remember Manolete (a "dry" fighter) and feel that this is true art. The salty fighter is flashy, a crowd-pleaser, equally bold and fearless, but more innovative and reckless (and, if you're talking to an old fan, not as precise). El Cordobés is a good example. Probably today's crowd likes the latter better; yes, say the old folks, bullfighting just isn't what it used to be. Newer fans, however, claim that the fighter can be just as "perfect" in either style.

Next the picador wounds the bull. This is to tire him and to prove the bull's mettle as he attacks the (padded) horse again and again, as well as to get him to lower his head as he charges. Unless the bull does lower his head somewhat, the kill will be almost impossible. Next comes the banderillero (sometimes the bullfighter himself) who runs across the bull's charging path diagonally and as the bull passes, places two barbed and festooned long darts in the bull's back. This takes exceptional skill and timing.

Lastly, the bullfighter takes the smaller red cape; the muleta, and the sword. He doffs his hat and may give it to some important person in the audience, or gesture around the arena to show that he dedicates this bull to the public. He then plays the bull with a different set of pases, and, when he thinks the bull is ready, addresses the bull for the "hora de la verdad," the time of truth (or, as we would say, the moment of truth). Once he does this, it is most unseemly for him to change his mind and play the bull some more. He stands directly before the bull, and as the bull charges, places the sword over the bull's horns, into the back of the neck, and directly into the heart. The bull should stagger and fall immediately on the first try. Anything less diminishes the worth of the fight. The crowd does not like to see the bull suffering a slow and agonizing death.

The crowd at each good pase has been shouting "Ole! (oh-LEH). Now, amid a great furor of oles, they will begin to wave their white handkerchief brought along just for this. If the bullring president decides that enough white handkerchiefs are waving, he will signal and the bullfighter will be awarded one of the bull's ears, which he will proudly hold on high as he takes his final triumphant walk around the arena. If he has been very good, he will be awarded, through the same process (handkerchiefs keep waving frantically) the second ear, and if he has done an outstanding job, he will also get the tail. To be

awarded both ears and the tail in a small bullring is always nice, but to be awarded all three in the sophisticated bullring of Madrid, by a crowd that knows its bullfighting, is a high achievement. Of course, as the old fans will tell you, nowadays they give any half-baked performance 2 ears and a tail.

The Bullfight--Courage or Cruelty?

Affective Component

John Fulton, the only American bullfighter, when asked how he would defend the bullfight against those who consider it a brutal and cruel spectacle replied, "it has been said of the bullfight that it is indefensible but irresistible."

Asked if he believed bullfighting is more brutal than boxing, Fulton replied:

> "Certainly not. Bullfighting today survives as the only contest in which man and wild beast actually confront each other in mortal combat on anything like even terms. The festival of the bulls today reflects the struggle of man's survival from the beginnings of time when he had to hunt and kill bulls for food and clothing. The fiesta of the bulls is a reflection of ancient cultures and religions which in such a standardized and modern world as ours is indeed an interesting spectacle to behold. When you see a brave bull, faced by a man who does nothing that is dishonorable and vulgar with it, then you will understand the essence of "la fiesta brava."

Many Americans quickly condemn bullfighting or call it cruel because of the way the bull is treated or because of the abuse of the horse ridden by the picador. But, before you join this group, think about what a Spaniard once said:

The bull, because he has been destined for the ring, has been allowed to live longer than his cohorts or brothers. They have been butchered around the age of 2, but the bull destined for the ring gets to live another two, three, or even four years. Because of this high calling, he gets excellent food, good medical attention, and plenty of exercise in good pastures. In exchange for these benefits, he goes to the ring to perform and to meet his destiny.

The purpose of bulls anyway, argues the Spaniard, is to be butchered for meat. Both are killed: one early in life before he has had a chance to build a really fine body; the other continues life longer, developing his total physique. The meat of the bull killed in the arena is donated to hospitals and orphanages.

The horses used by the picadors get gored quite often even though they wear heavy protection pads. The bull, being as strong as he is, can lift the horse and rider off the ground. The bull may even knock the horse down. The old horse is helpless and just stands there when being gored. However, the horses used are very old. They were bought at the market and shipped to the arena for this purpose. Had these horses not been bought for the ring, they would have gone directly to the glue factory.

The Spaniards also put forth the philosophical beauty of the fight, the eye-to-eye confrontation between life (the man) and death (the bull), and point to American boxing (or hunting) as a much crueler sport, more brutal, devoid of any redeeming features. On the other hand, it is certainly true that few bullfighters enjoy fighting in cities where there are a lot of American tourists as bullfights here are so often attended by Americans who, being staunch defenders always of the underdog, insist on cheering the bull.

Activity:

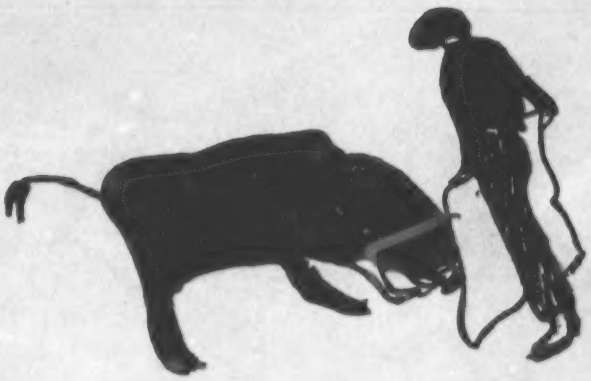
Have students participate in a debate on the topic, "Bullfighting--Courage or Cruelty?"

HOW TO WAVE A CAPE

Music to Accompany Activity: Decca Records, "Pasadoble" or "Corrida"

The following illustrations are some of the basic moves (and the simpler ones). Have students practice waving the capes to the cheers of the rest of the class "Ole!" Use a piece of material not too flimsy, don't worry too much about whether it is more capa size or muleta size--there are practically no American bullfighters except John Fulton. If the activity goes well, you can even let those who wish demonstrate their prowess and let the white hankies wave for the victor. For the bull, an old bicycle handlebar is best, held out in front by some willing student (but not a sadistic one), who runs by as the cape swirls. And remember--there are women bullfighters.

As you practice the techniques on the following pages, you may see why bullfighters "get in shape" through wrist-strengthening exercises.



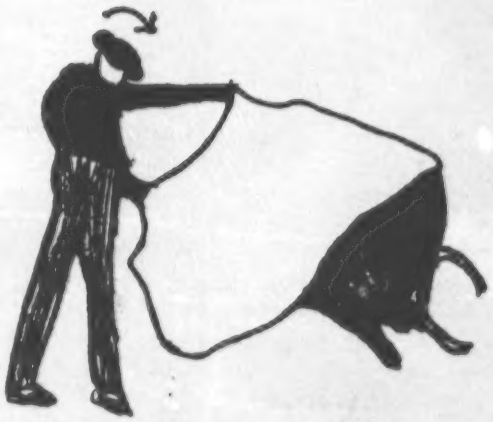
The "veronica"

1. Plant feet firmly, hold cape in both hands, facing bull.

2. Move cape with both hands to the right. Let hip and shoulder pivot so that the bull is led to the right of the body.

3. Still pivoting with the bull, allow bull to run on past. Extend right arm as he goes so that the cape extends. Keep feet together.

4. At the finish, both arms should be extending the cape far around to the right. One foot moves forward as a new position is taken.



A variation, cargando la suerte or, "tempting fate."

During Step 2, move one foot into the line of charge.

Media veronica. A variation.

Same step 1 and 2. Keep the left hand during Step 3 close to the hip. As the bull is almost past, start gathering up the cape to the body instead of continuing the extent.

Chicuelina: a quite

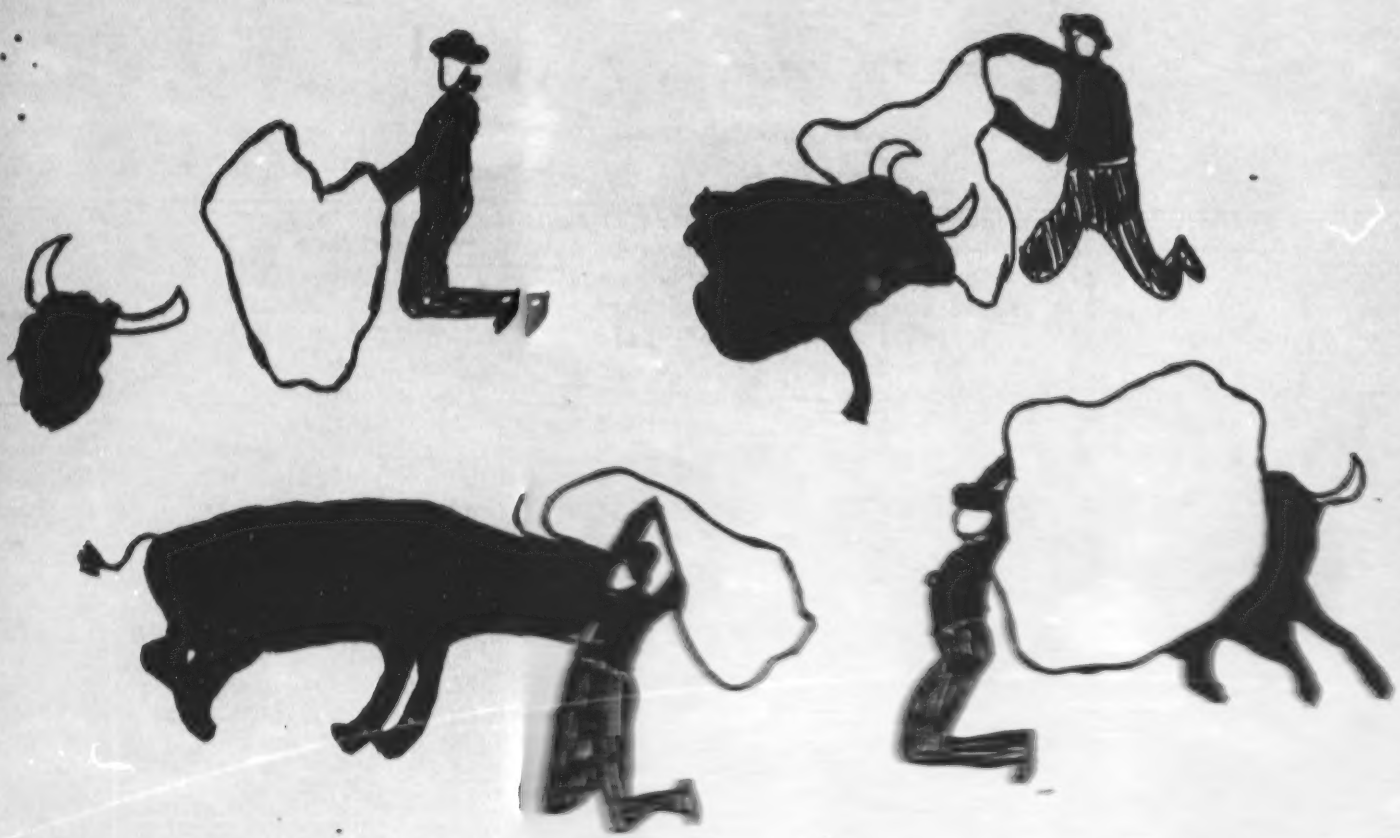
1. Plant both feet firmly, hold cape in both hands, facing bull.

2. As bull begins to charge, begin to pivot towards him but in the opposite direction in which he is charging. Part of the cape swirls around to back of fighter.

3. Turn back to bull and keep turning so that you are in position for next quite.

Variation: the chicuelina ambulante

This is the same movement but done as the bullfighter keeps walking. It requires very tricky timing, for the cape-work and the speed of the walk must coordinate exactly with the rhythm of the bull's charges.



Pase de rodillas

There are several ways of handling the cape from the kneeling position, which is in itself always a crowd pleaser. This one, called the larga cambiada de rodillas, or prolonged change from kneeling position, is begun by spreading the cape in front of you on the ground. As the bull begins to charge, swing it up and to the right to change the bull's direction somewhat. Keep it swinging in one long, smooth move so that it billows up over your head. The bull of course charges into the cape and on past.

A very dangerous variation of this is called the porta gayola; it is done in exactly the same way, but only a few meters away from the toril, or gate from which the bull is released. Since the bull, coming into the sunlight, will be half-blinded, he is liable to miss the cape and trample the man.

AFFECTIVE COMPONENT SUGGESTIONS

I Sports and bullfighting

AFFECTIVE DISCUSSION OPTION: If you have students who are really enthusiastic about sports, perhaps you would like to build your affective discussion on complaints that nowadays, football and baseball have become so commercial that they have lost their zest. Players are too specialized, too highly paid; strategy is too highly planned, and drafting procedure simply contributes to a rigid, no-real-difference atmosphere. Second point, college football (basketball, baseball) is to all intents and purposes in large universities and even in many smaller ones basically a "pro" sport.

You could expand this into the other complaint, that trying to please crowds (our wrestling is an interesting example) ruins the "real art" of any sport. How about Ilie Nastase's (tennis player) tantrums on the court; is it just a publicity gimmick? The rivalries between hockey players? The revenge matches in wrestling? How about boxing?

ANOTHER AFFECTIVE DISCUSSION AREA OPTION: Bullfighters occupy in Latin American culture (at least, in those countries where bullfighting is a sport) a position which movie stars and professional athletes also occupy. Becoming a famous bullfighter is a path to fame, wealth and lovely ladies. How realistic is this kind of ambition? Is it just a dream? What are similar dreams in our culture? Is this kind of "dream" a good dream? If the dream came true, would the expectations come true? Bullfighters, who may indeed die in the ring, dream about quitting before they are seriously hurt and buying a ranch, marrying a beautiful and pure woman, raising a family and fine livestock. Are there parallels in our culture? Does it turn out that way? Is there a parallel here between the bullfighter and the gambler who plans to quit while he is ahead? Why don't people realize their dreams? What happens when dreams are realized?

II Father knows best

Tal padre, tal hijo. (tahl-pah-thray-thal-ee-ho) Like father, like son.
Tal palo, tal astilla. (tahl-pah-low-tahl-ahs-tee-ya) Chip off the old block. (splinter off the stick)

Both Spanish and English have very similar sayings. But in Latin American countries the culture expects it to be more true. Father does indeed know best, at least until the child is married.

In traditional Hispanic culture, the oldest boy is named for the father. Other boys are named for male relatives, close friends. This is true to some extent for a girl, although she is as likely to be named for her father's mother as for her own mother.

How many of your students are named for someone in particular?

The family and marriage.
In Peru, the father must be asked his consent if you want to marry his daughter. It is not unusual that, if the boy wants to marry one girl and the family prefers strongly that he choose another more "fitting" to his social class, he will marry the family's preference. How about you? Does father know best? Is it true that you marry the individual, not the family? Why might this be more true in Lima among the rather close knit "better circles" than in New York?

III The socially acceptable career

It is strongly felt that, if the father belongs to a certain upper class that his son must attend the university. Is this true in our country?

If the son is not bright enough to be an engineer, architect, or doctor, he can always get into law school. So, Latin American culture often has two kinds of lawyers, those who practice law, and those who keep up the family expectation by getting through something--even though not too cleverly. Are there careers like that in the US? What do boys study who don't want to go to college and plan just to inherit the family business? Is this a problem for girls? (not in Peru!)

One of the problems that Peruvian education faces is that many Peruvians still cling to the old Spanish idea that only certain professions are "proper". Manual labor--even dentistry--and careers such as agricultural engineering, soil conservation, animal husbandry (which the country needs for its economic development) are considered

not proper for the son of an upper class family. In the 1960's, the head of the Art Department at the University of Arequipa said he had about 600 art majors, "of whom 2 may have some talent". Are there careers in the US that have more prestige? Do they actually pay more? What is our attitude on a man of leisure? Do we expect women to work (other than housework?) Are there careers that have more money benefit but less elegance? More fringe or abstract benefits but less money? Which do your students prefer?

Would you expect lower class and poor Peruvians to feel this same way? (NO.) Why? Do lower class (economically) or working men admire the more elegant careers in our country, or do they dislike "those college monkeys"? If you come from a farm community, what attitude might you run into if you decide to get a Ph.D. in Ancient History? Is the student who gets good grades more admired today than 20 years ago? Are popular heroes "intelligent" heroes?, e.g., TV heroes? Do girls still feel that they must hide their brains if they are to be popular? Are your attitudes on these matters the same as your parents? If they believe you do not need to go to college, would you still try to go (if you wanted to) or would you simply do what they say?